

PROFIT FROM
FOOTBALL
CRAZE!

Publix Opinion

The Official Voice of Publix

PARAMOUNT
PROMOTES
PROSPERITY

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FOOTBALL IS HERE—CASH IN!

THEATRE SERVICE CO. STATUS SEEN IN BANKERS' INTEREST

The status of the Theatre Service Corporation as a nationally recognized "big business" organization was emphatically illustrated last week when a deputation of four representatives of the Bankers Association visited the offices of the Service company in Cleveland to confer with the officials of that company upon Screen Broadcasts for banks. The interest of these important financial men is a clear indication of how far W. Johnson, president of the Theatre Service Corporation, has removed his company from the old level of small, fly-by-night screen-slide advertising concerns.

The visit of the bankers is further significant, particular to Publix theatre men, in that it shows the precision and incessant search for accuracy practiced by the Service company. To produce in their own studios screen broadcasts which, in the opinion of their experts, would approximate the requirements of their customers is not enough for this enterprising company.

They want to be SURE they're right. Consequently, they make a practice of inviting representatives of the firms with whom they do business to sit in with their experts in planning the general idea and individual details of the product. Two weeks ago, executives of a large coal and coke concern were the guests of the Theatre Service company. The same procedure is gone through with representatives of all the other concerns using the Screen Broadcasts. This assures complete satisfaction from the merchants and results in greater good will and co-operation between the local merchant and the Publix theatre where the Screen Broadcasts are shown, to the inevitable benefit of the theatre.

Entertainment Important
"Three major points are always considered in the production of
(Continued on Page Three)"

OPENINGS!

Three "Paramount" theatres will open next month. The tentative dates are:

Ft. Wayne, Ind.—Oct. 4.
Plainfield, N. J.—Oct. 10.
Staten Island, N. Y.—Oct. 31.

'FEET FIRST' IS BOX OFFICE GOLD MINE

Expectancy of huge grosses on the coming Harold Lloyd film "Feet First" hit a new high last week when the trailer on this gigantic laugh festival was previewed at the Home Office. Packed with thrill shots and gags, and dominated by the irrepressible magnetism of the great screen comedian, it was unanimously conceded to be the most effective
(Continued on Page Two)

NEW ACCOUNTING ROUTINE TO ELIMINATE DUPLICATION

Changes in accounting routine which go into effect the first week in October, affecting theatres whose records are kept in the New York accounting offices, will result in elimination of much duplication of effort, states F. L. Metzler, Publix Comptroller.

Cohen Praises European Newsreel

With nothing but words of praise for the European divisions of the Paramount Newsreel, Emanuel Cohen returned from his continental tour of inspection completely satisfied.

Although every possible facility for quick and efficient newsreel reporting has enabled Paramount to scoop the world time and time again, Mr. Cohen reports that as a result of his trip additional improvements will be effected in the European service.

PLAN AHEAD!

COLUMBUS DAY—
OCTOBER 12
HALLOWE'EN—OCT. 31
ARMISTICE DAY—
NOVEMBER 11
THANKSGIVING DAY—
NOVEMBER 27
CHRISTMAS—DEC. 25
NEW YEAR'S DAY—
JANUARY 1

E. J. ZUKOR SAILS WITH GREENBERG

With an itinerary calling for stops in a number of important cities both in England and on the continent, Eugene J. Zukor and Morris Greenberg of the Construction and Maintenance Department sailed last week for Europe, to be away about six weeks.

An early stop will be in Manchester, where a new Paramount Theatre is scheduled to open on October 4th. Following this they will inspect other foreign operations and theatres under construction.

CHATKIN DEMANDS INTENSIVE EFFORT TO OFFSET YEARLY FALL SEASONAL OPPOSITION

With the first tang of autumn in the air, and the thud of pigskins sounding from the campus grounds and empty lots of the country, Publix theatres once again find themselves confronted with a colossal opposition levelled at the very heart of their box-offices.

Statistics show that nearly \$75,000,000 of amusement seekers' money was diverted to the nation's football gridirons last year. Most of these games took place on Saturdays, Sundays and holidays—the vital heart of theatre business days. The spectators who witnessed the games were, for the most part, people who had a half day off, who were looking for diversion, who would normally have attended your theatres—YOUR CUSTOMERS! And now, in a few weeks, that season will be on you again.

**'PAPER WORK'
TO BE CUT IN
THEATRES**

Seeking to relieve theatre managers from all unnecessary "paper work" so that their entire time might be devoted to the profitable management of their theatres, Mr. Sam Dembow, Jr., has asked all department heads to submit a summary of their regular bulletins which leave their individual departments for the field.

"We want to reduce the amount of paper work required of theatre managers in the field," declared Mr. Dembow, "and also to control mailing to the field from the Home Office, so that unnecessary mailing is eliminated.

"Certain general bulletins might be included in Publix Opinion so that the expense of mailing can be saved. It is for this reason that we want a complete summary of the regular bulletins being sent out.

"Managers have been required to fill out questionnaires from some departments at the Home Office asking for information which is already available at other departments in the Home Office. Hereafter, no questionnaires are to be sent to the field until they are approved by either Mr. Sam Katz or myself."

The results of the survey and any action that might subsequently be taken will be reported by Publix Opinion when the summary of Home Office bulletins required by Mr. Dembow are received and analyzed.

WHAT ARE YOU GOING TO DO ABOUT IT?

Mr. Katz, Mr. Dembow, Mr. Chatkin, Mr. Botsford and other Home Office Executives are asking you NOW! Are
(Continued on Page Three)

SEZ BOTSFORD!

When "the solid and substantial Mr. Botsford," as Publix' Advertising and Publicity Director was recently referred to in Film Daily, waxes inordinately enthusiastic about a picture, everybody in the Home Office knows that something unusual is coming. That's what happened after the preview of "Her Wedding Night" with Clara Bow, Charles Ruggles, Skeets Gallagher and Ralph Forbes.

"It's the funniest thing I have ever seen," said the reserved Mr. Botsford. "It was just one continuous laugh riot from start to finish. The comedy combination of Ruggles and Gallagher will have the audience out in the aisles. A money picture, if there has ever been one!"

BOOST PARAMOUNT PUBLIX PROSPERITY!

In nine days from today, Paramount Publix will celebrate Prosperity Week. I want every Publix showman to enter into this thing whole heartedly. I want him to so plan and coordinate his

efforts as to definitely leave with his community the impression that it is one step closer to Prosperity by the presence of a Paramount Publix theatre in its midst.

SAM KATZ

Two effective displays helped exploit "Animal Crackers" at the State, Sioux Falls, S. D. A dummy, lying in bed, was the eye-catcher in the shopping district, being displayed in window of furniture store, with appropriate copy. Manager Fred Larkin also placed a dummy on a pole atop the marquee, copy underneath reading: "I refuse to come down until Ma says I can see ____."

COWNIES

A better way to buy furs

\$100,000.00 FUR FASHION REVUE

Visit the Season's Premier
Fur FASHION Event!

RAREST furs from the world over have been assembled and fashioned into these exquisite coats... shown for the first time during this costly fur revue.

THE PARAMOUNT Theatre, "the coolest spot in town," lends perfect atmosphere for such a gorgeous spectacle of fur garments... charmingly modeled by young matrons of the Junior Social Service League. Each garment is artistically created in the authentic 1933-31 mode.

FASHION-WISE women instantly agree that fur styles are indeed better this year. Flares and fitted waist lines give a new sense of style to the fur coat for the coming season. Those who wish may see these beautiful coats informally modeled on the mezzanine floor of the Theater. Low A. O. F. Prices will be gladly quoted. The usual Paramount Come country will prevail.

ON THE SCREEN
GRETA
GARBO

"The Sign of the Cross"
"ROMANCE"
LEWIS STONE

ON THE STAGE
AL MOOREY

Paramount Stage Band
"Island Frolics"
BIG AND LITTLE
Paramount Stage

Modeled by Members Of
The Junior Social Service
League...

A group of the night in Miss Agnes
Cram, wearing a coat of grey linen
with red to match. Miss E. J. M.
Cram, Jr., is wearing a stunning
one in black silk.

510 MARKET ST.

PARAMOUNT
THEATRE

AUGUST
6th to 8th

Visit the Season's Premier
Fur FASHION EVENT!

COWNIE'S
\$100,000.00
FUR FASHION
REVUE

AUGUST 5-6-7-8

A GORGEOUS spectacle of fur garments—each artistically created in the authentic 1933-31 mode. Rarest furs from the world over have been assembled and fashioned into these exquisite coats... shown for the first time during this costly fur revival. Plan now to see this wonderful exposition.

Lavish Showing of Gorgeous Fur Creations
Charmingly Modeled by Young Matrons
of The Junior Social Service League

BANKERS SHOW INTEREST IN FILM ADS

(Continued from Page One)

every Screen Broadcast," declared Mr. Johnson. "First and most important is entertainment. Unless our features have as much entertainment as the items which both precede and follow them on a Publix program, they are not permitted to leave our plant. It is the constant aim of our company to enhance and heighten the pure entertainment qualities of a theatre program and the utmost care is expended upon this phase of the Screen Broadcast's production. We feel certain that with our new color process and with the co-operation of Paramount's trained studio experts who complement the work of our own experts, this objective will be attained.

"The second point we strive for is a constructive story for the audience. Being a co-operative arrangement between theatre and merchant, both sides have to be considered. The theatre wants entertainment. The merchant wants the message about his merchandise effectively and attractively put over so as to instill a desire for his product in the minds of the audience.

"Our job is to fuse these two desires into a Screen Broadcast. As in the case of entertainment, we assure ourselves of accuracy by calling in the experience of Paramount studio men, so in getting the merchant's message across, we make certain we are right by getting the ideas of the merchant himself on the subject. In this way, the greatest effectiveness is obtained.

Theatre Revenue

"The third objective we have in mind is revenue for the theatre. This is attained by a successful combination of the two other objectives mentioned above. For if we succeed in making perfect entertainment out of our Screen Broadcasts, then it serves as an added program feature which the theatre has at its disposal to draw people to its box office.

"If, on the other hand, we satisfy the merchant with the effectiveness of the Screen Broadcast as a direct advertising aid to his business, then he becomes eager to co-operate with the theatre in the form of tie-ups, newspaper advertising and exploitation—all of which tends to increase the box office receipts. This is further

Musical Dance Picture Gets Ballroom Tie-up

A tie-up effected by Harry Hardy, manager of the Paramount Salt Lake City, Utah, for the showing of 'Good News,' is applicable for similar musical dance pictures.

Local ballroom sponsored a 'Good News' Frolic, advertising the occasion and the theatre's attraction in all newspapers. Announcements of the picture and the frolic were made in the dance hall prior to playdate. Ballroom also paid for 4,000 heralds from exchange, theatre paying for imprinting. Guest tickets rewarded prize winners.

greatly augmented in effectiveness by national and local advertising and exploitation of the Theatre Service Corporation itself.

"All this, of course, is extra revenue over and above the appreciable guaranteed revenue paid by our company to Publix for every Screen Broadcast shown in a Publix theatre. This revenue is all chalked up with the gross of the individual theatre.

"Under those circumstances, it is evident that the interests of our company and those of Publix go hand in hand. It is for this reason that the co-operation of all Publix managers and advertising men has been asked for our salesmen. This co-operation has been most enthusiastically forthcoming and has been a great aid to our men in making their sales. For this splendid, enthusiastic help, I should like to express both my own personal appreciation and that of my company. I hope that in the future it will continue to operate as effectively for our mutual benefit as it has in the past."

Marksmanship Ballyhoo Aids Western Thriller

An 8 by 10 target, constructed of compo-board and placed in front of the Avalon, Grand Junction, Colo., supplied the ballyhoo for "The Last of the Duanes." Appropriate copy invited passers-by to test their marksmanship. Manager T. W. Thompson awarded guest tickets to 25 perfect "shots"—1000 attempted to win tickets. An air rifle was used.

FOOTBALL URGE MUST BECOME B. O. BUILDER

(Continued from Page One)

you going to sit idly by and watch your box-office revenue being taken away from you right under your nose? Without a struggle? Without lifting a finger in defence? Without exercising a molecule of brain matter to combat it? If you do, you're not a Publix showman—or any kind of a showman for that matter.

"Only two effective ways of handling opposition have been successfully practiced by all fighting, advancing and conquering organizations since the beginning of time," declared David J. Chatkin. "One was to crush it. If the opposition were too strong or, by its very nature, deeply rooted and inevitable, the only other way left was to ally oneself with it, so as to profit by its power to do you good and not suffer from its power to do you evil. This second way must necessarily be utilized to combat the football opposition.

Can't Buck Foot Ball

"Nothing any theatre manager can do will prevent people from attending foot-ball games. Therefore, it is useless for him to attempt to buck this formidable opposition. What he can do, however, is to tie in with it. The enormous crowds it assembles at one spot will facilitate selling of his show for the rest of the week. The news-reel presentation of this absorbing activity will help him to get people into his theatre if he features it properly. He can exploit the interest attached to foot ball personalities by inviting them to his theatre and profit by the enthusiastic crowds who will buy tickets to see them there. These are only a few of the ways in which the enterprising theatre manager can harness this tremendous force to his own box-office.

"In the course of a business year, a number of seasonal oppositions crop up which tend to make the box-office going harder. Among these are Lent, outdoor summer activities, school opening, and the pre-Christmas slump. Upon analyzing the weekly box-office statements during these periods in comparison with the manpower set-up of the theatres, I have found that usually the weakest operations are the ones where the energy, intelligence and enthusiasm of the manpower was not properly geared to the task in hand. There were, of course, some exceptions to this but, as a general rule it was true. It is always under a strain that the weak links in a chain manifest themselves.

"I want every Publix theatre manager to fully realize the magnitude of the football opposition and to leave no stone unturned to do it in with it that not only does he keep his theatre revenue intact but adds to it by an intelligent exploitation of this enormous public interest."

In the Bound Volume of Publix Opinion, Vol. III, No. 8, Week of Nov. 1, 1929, appears a story entitled "Cash In On Football Craze." In this article detailed instructions are given just how this might most profitably and practically be done. READ EVERY WORD OF THAT ARTICLE NOW! Then, get out a pad of paper and a pencil and begin planning just what YOU are going to do in YOUR town to cash in. The index of the bound volume will help you to assimilate a great number of workable ideas on the subject. The main thing is to GET WORKING ON THE IDEA TODAY!

COX CITY MANAGER

Harvey Cox has been appointed City Manager in Fort Wayne, Indiana. Mail should be addressed to him at the Paramount Theatre in that city.

LAUGHTER SCORES!

Previewed before an audience in New York recently, "Laughter," the coming Paramount heavyweight with Nancy Carroll and Fredric March, made a terrific impression. The great story, with its powerful dramatic appeal, held the audience spell-bound. Nancy Carroll, beautiful and winsome as ever, reaches great dramatic heights in this picture, the first seeds of which were seen in "Shopworn Angel" and "Devil's Holiday." Pronounced by Home Office executives a sure box-office picture.

IDEA SUGGESTS FEATURE FOR NEWSPAPER

Theatres in Chicago under supervision of District Manager C. F. Strodel compile audience comments on each opening day, for guidance of Publix-B. & K. executives there. Comments are sent to everyone in the management, advertising and booking departments, with notations as to whether the comment comes from a man or a woman. Practice, which is quite general over the circuit, suggests a good publicity stunt. Papers will go for a feature story on "What Patrons Talk About When Leaving the Theatre."

Working the comments into a story, for publication as soon after the picture's opening as possible, affords an excellent chance to register a good percentage of the audience's favorable criticisms. To lend authenticity to the story, it might be well to include a few mild knocks, but so flavored by personal preference as not to detract from the picture.

Story could be gotten up in statistical form, playing up the difference between tastes of men and women, wherever possible getting in twists about preferences which are not generally known. For instance, in "The Spoilers," feminine patrons will rave about the fight sequence, whereas the average newspaper reader would suppose that it would hold the most attraction for men.

Stunt lends itself to ads, as well, making it possible to quote bonafide comments of patrons who actually paid to see the picture, as contrasted to comments of preview audiences who would be reluctant to pan a picture seen on a pass.

HOUSE RE-OPENS

Apollo Theatre, Peoria, Ill., re-opened Sunday, September 14th, with the same policy and admission prices where were in effect at the Rialto, Peoria, before it closed on September 6th.

VON STERNBERG NAME MUST BE IN ALL ADS

Heralded by Mr. Jesse Lasky, Arch Reeve and other West Coast Studio executives as a sure sensation, "Morocco" will put another feather in the cap of one of Paramount's ace directors, Joseph von Sternberg.

The man who wielded the megaphone on "The Last Command," "Drag Net," "Docks of New York," "Case Of Lena Smith," "Thunderbolt" and "Blue Angel" has hit the bull's eye again with the new Gary Cooper-Marlene Dietrich-Adolphe Menjou opus.

In view of the great following Mr. von Sternberg has built up with these pictures, and the celebrated reputation he has established, Publix theatre men must be sure to capitalize on it by carrying the director's name in all ads, posters, heralds, etc. Aside from the fact that it is a specification in Mr. von Sternberg's contract which must be adhered to, it is to the obvious advantage of the individual theatre to stress a name in its advertising which has such a proven drawing power.

The following is the correct way to announce the presentation of the picture:

Paramount presents
"Morocco"
with
Gary Cooper
Marlene Dietrich
Adolphe Menjou
Directed by Josef von Sternberg
Adapted by Jules Furthman
From the play "Amy Jolly"
by Benno Vigny
A Paramount Picture
Note: Gary Cooper's, Marlene Dietrich's and Adolphe Menjou's names all to be the same size type and each on a separate line.

'Dawn Patrol' Heralds Paid For By Merchant

When the 'Dawn Patrol' played at the Broadway, Council Bluffs, Ia., Manager R. K. Fulton promoted the cost of printing 6000 heralds, from a local jewelry firm. Copy on the attraction, playdate and theatre appeared on one side of the herald while the jeweler's copy appeared on the other side.

Rudy Born, formerly City Manager in Rockford, Ill., has been appointed City Manager at Elgin, Ill., succeeding E. G. Fitzgibbons, resigned.

BOW'S LAST A WOW!

The following enthusiastic telegram from Arch Reeve declares Clara Bow's latest picture, "Her Wedding Night," to be a sure-fire box-office attraction.

"Clara Bow in 'Her Wedding Night' is an out and out hit. Tremendously enthusiastic audience reaction at last night's preview at Alexander Theatre, Glendale, definitely proved this.

"Surrounding Clara Bow is a genuine all-star cast, headed by Ralph Forbes, Charlie Ruggles, Skeets Gallagher, and these three contribute a large share to this riot of comedy, for that is exactly what it is.

"It is broad comedy, fast moving comedy, irresistible comedy and the audience's response was an almost uninterrupted gale of laughter.

"I personally have not enjoyed a picture so much in months for I like to laugh and I believe the world likes to laugh. That's why 'Her Wedding Night' should be a hit."



J. von Sternberg



As a means of getting the children back into the theatre, after school re-opened, Manager M. L. Elewitz of the Strand, Des Moines, Ia., formed a kiddie band, which gives concerts in front of the theatre every Saturday morning. Reproduced below is the group after parading through the town with an escort of motorcycle policemen. Note the display of ballyhoo signs, exploiting current attraction.

RADIO PROGRAM OF NEW AND OLD SONGS

Up-to-the-minute song hits and old favorites such as the "Indian Love Call," selections from "The Chocolate Soldier," and the "March of the Sarda" will be among the treats offered to lovers of good music on this week's program at the Paramount Publix Radio Playhouse to be broadcast over the Columbia chain, Tuesday, September 30, 10:15 to 11:00 P. M. (E. S. T.).

Jesse Crawford will render "When the Organ Plays at Twilight" and Jerry "Closeup" Madison will divulge some more of Hollywood's latest gossip. The complete program:

Overture—Jerome Kern Cycle
A Romantic Short
"It Must Be You".....WILLIAM HAIN
A Melodic Scene—In an Indian Village
"Indian Love Call"
ORCHESTRA

Organ Solo—
"When the Organ Plays at Twilight"
JESSE CRAWFORD

Gossip About the Screen Stars
JERRY MADISON

Music from the motion picture, "Monte Carlo"
a—"Beyond the Blue Horizon"
b—"Give Me A Moment, Please"
c—"Always in All Ways"
d—"Trimmin' the Women"

Finale—March of the Sarda
MIXED CHORUS

Travel Film Finds Favor in School

With "Across the World With Mr. and Mrs. Johnson" booked shortly after schools opened in Boise, Idaho, Manager Earl Baughman of the Granada insured healthy juvenile attendance by concentrating on school tie-ups.

Principal of the Boise high school distributed 1500 matinee extension cards to pupils, so that they might attend between six and seven at matinee prices. Teachers distributed 3000 heralds in grammar school classes. Superintendent of Schools promised every aid in getting every pupil to see the picture.

Scouts were tied-in as well, with arrangements made for troops to attend in bodies.

In Salt Lake City, at the suggestion of Division Publicity Director Fred E. Hamlin, 1100 school teachers have received courtesy cards extending matinee prices until 7 P. M. on week-days. Cards are good until Jan. 1st, when they will be renewed.

It's An Idea! Not A Slogan!

(Foreword from the Prosperity Week Manual)

MANAGERS: The two-word term 'prosperity week' is a term intended to suggest an idea rather than a campaign caption. And the idea is this—

1st. There is just as much money in the United States now as there was at the height of prosperity. But that money is not circulating as rapidly as it formerly did in any community. Times cannot be better until money circulates more rapidly everywhere.

2nd. Activities of the sort to encourage the more rapid circulation of money can be stimulated in a given community, if an institution exerts itself as a leader and sets the pace for greater activity, especially if that institution is a spectacular one.

3rd. Since each Publix theatre in a given community is not only an institution but one that is spectacular in its

influence and leadership, that theatre can promote a week of special merchandising activity, embracing the influence of such institutions as Chambers of Commerce, Civic and Business Clubs, and Merchandising Associations.

4th. But instead of one Publix Theatre here and another Publix theatre there, leading the way to greater merchandising activities at various times...think of the pressure that can be brought to bear for more prosperous times if each Publix Theatre in each community acts simultaneously!

Thus is explained to you the idea conveyed by the two-word term 'Prosperity Week,' a week set aside when every Publix Theatre everywhere will act simultaneously to speed up merchandising in cooperation with merchants and civic institutions, the week of October 5th to 11th.

Now that the idea of prosperity week has been conveyed to you, a word of warning is in order. Don't pick up this phrase "Prosperity Week" as a mere slogan to be flaunted in ads with slugs and fanciful borders. Used as a slogan, the term 'Prosperity Week' may lend unity and identity to any series of combined or cooperative advertisements. But bear in mind, over-emphasis of "Prosperity Week" merely as a slogan, especially if the idea fails to have behind it the right kind of activity, will merely create a "Pollyanna" gesture for better times of a sort that defeats every legitimate attempt to stimulate business.

As we go to press we do not know what arrangements will be made to extend budgets for additional "Prosperity Week" campaigns and advertising.

Frequently, however, when a theatre manager thinks he needs a larger budget, what he really needs is more efficient management of the budget he already has. That is "Better Advertising Rather Than More Of It."

Hence, while your theatre's success with "Prosperity Week" depends first upon the merit of your show, secondly it depends upon—

(a) Better newspaper ads! Are your display ads already efficiently written? Then during "Prosperity Week" your advertisements should be prepared with just a little more care. Make sure the mes-

sages are more serviceable to the readers of the press. Make the ads more forceful. Avoid generalities. According to plan you are booked a major attraction for "Prosperity Week," and quite likely a Paramount picture. Therefore double check your display ads to see that the facts about the attraction dominate the advertisement. Use slogan slugs with discretion. Remember that your ad is written for a reader who will hand his cash across the box-office window because he is interested in seeing and hearing your show! On pages 30 to 36 of the Prosperity Week Manual, newspaper advertisements are illustrated indicating how to call attention to the incidental fact of "Prosperity Week" without modifying the emphasis which should be concentrated on the show in your theatre.

(b) Better and more spectacular cooperative efforts, sufficiently bizarre to bring more people into town, and to awaken their interest in the spirit of festivities, prevailing afternoons and late into the hours of the evenings. Are merchants' windows along the white way ordinarily lighted only until 8 p. m.? During "Prosperity Week" see to it that all lights glow until midnight. Page your local Public Utility representative. See that the main street and your theatre front are festive in appearance. Note the suggestions for banners in this

Manual, and Paramount's "Prosperity Week" press material. Plan for additional representation by way of proclamations, publicity and cooperative ads. Note the suggestions in this Manual for 'Fair Week.' Turn to your Tickler File and refresh your mind on ideas for such festivities as parades, the use of flood-lights and railroad flares. Check up on ideas for contacts with Chambers of Commerce, Women's Clubs and Civic organizations, in addition to the ideas mentioned in this Manual.

(c) Above all remember that the success of your merchants' "Prosperity Week" depends, just as the success of your theatre depends upon offering to the public quality merchandise properly priced. October 5th to 11th is not the time to palm off shop-worn substitutes. Therefore, assist your merchants by offering them sales ideas that are timely and that stress the latest fashions. For example, the millinery idea on page 11 of the Prosperity Week Manual. And bearing in mind that a successful "Prosperity Week" necessitates cooperation on the part of all rather than domination, turn to your Tickler File for other suggestions that are of actual value to those concerns that are cooperating with you on "Prosperity Week."

RENAMED "RIALTO"

Newly-acquired Empire Theatre in Ottumwa, Iowa, has been renamed the Rialto Theatre.

Seven Vallee Fan Clubs Merge

Merging of seven of the local Rudy Vallee clubs into one organization, with a total membership of 1,200, brings high expectancy for countless publicity stunts, theatre parties, etc., for the Brooklyn Paramount's popular master of ceremonies.

With Henry Spiegel of the theatre's publicity staff as chairman of the board of directors, plans are already under way for considerable club activity. The members, each branch retaining its original identity and officers, meet every Sunday morning, two hours prior to house opening. Cards, issued to the members, admit them to the theatre at this time at regular admission prices.

Political Contact Aids 'Manslaughter' Showing

Appropriately lettered tennis nets, stretched across the streets of Baton Rouge's main thoroughfares, exploited the engagement of "Manslaughter" at the Columbia. Manager G. E. O'Donnell, who secured permission from the mayor for this display, also contacted the local police chief to letter traffic signs with: "Manslaughter-Drive Carefully." Manager H. E. Webster duplicated the latter stunt in Kankakee, Illinois.

STAGE WEDDING

Forty-five merchants were tied-in by City Manager Bolivar Hyde, Jr., on a stage wedding in conjunction with "Grumpy" at the Paramount Theatre, Montgomery, Ala. Theatre netted extensive publicity and a number of co-op ads.

GALA OPENING

New Plaza Theatre, El Paso, Texas, had a gala opening on September 12th, with "Follow Thru" as its initial attraction. House follows the Spanish pattern, with 2,400 seats. John Paxton is City Manager, Carlos Frias manager.

DOGS HAVE THEIR DAY

In exploitation of "Anybody's War" at the Olympia theatre in New Bedford, Mass., Morris Simms staged a best dressed dog contest which attracted wide-spread attention and interest, obtained generous daily space in the newspapers for several days and reflected itself materially at the box-office. The top picture shows the contestants and their pets in front of the theatre. Below is a parade of youngsters on their way to the Olympia.



Program Herald Aimed At Rural Patronage

Program herald mailed to a live rural list by Manager J. C. Ewing of the Colonial, Watertown, S. C., was successful in getting many farm families to attend the Colonial and Lyric theatres for the first time. Herald offered one guest admission, on staggered dates. Paid admissions accompanying averaged two per herald.

REEVE RAVES OVER 'MOROCCO'

The following telegram sent by Arch Reeve to Charles E. McCarthy corroborates all that has been said about "Morocco" being a sure box-office wrecker.

"I saw 'Morocco' in first rough assembly and minus proper synchronization in studio projection room last Friday night. I have purposely postponed wiring you for four days to see if picture still stayed with me and to test whether or not I was letting temporary over enthusiasm sweep me off my feet.

"What has happened has been that the picture has grown on me even more and that I have continually found myself thinking about it. I am absolutely sold that 'Morocco' will prove its right to be grouped in the same classification with the big moneymakers of screen history.

"I urge that in all advance plans for showing this picture, it be regarded as of sensational box-office strength and that every advertising support be given it to cash in on what I am sure are its tremendous possibilities.

"I am certain that this is worth every confidence and backing that Paramount Publix, throughout the organization, can give it."

SELLING "ABRAHAM LINCOLN"

By BRUCE GALLUP
Advertising Manager, United Artists Pictures
(Not For Publication)

Not the Lincoln of bronze monuments, but the Lincoln of flesh and blood, jesting, fighting, loving; the Lincoln of romance; Lincoln the man: that is D. W. Griffith's "Abraham Lincoln." A production equally as great as "The Birth of a Nation," carrying the sweep of a mighty drama that builds to a smashing climax. In this production, you are giving your audiences entertainment. It carries every human emotion that exists in any life drama and furthermore it gets them because it is real, true and authentic. The fame of D. W. Griffith as a master of dramatic values has not been lost. The love episode of Lincoln's life with Ann Rutledge packs a dynamic heart punch. Sheridan's famous ride and actual scenes of battle done in inimitable Griffith style will give your audiences the spectacular thrill of "The Birth of a Nation." In this production you have a word of mouth advertising that means heavy grosses for your box-office.

There are 150 speaking parts in this dramatic life story of the Great American, the greatest number ever used in a talking picture. And what a cast! Walter Huston, selected by George M. Cohan and D. W. Griffith as the most perfect character delineator on the American stage to typify Lincoln, plays the leading role. He achieved his success on the stage through such notable successes as "The Barker," "Desire Under the Elms," and "Elmer the Great."

He played the featured roles in "The Virginian," "Gentlemen of the Press," and "The Lady Lies" in the films. Others in the cast are Una Merkel as Ann Rutledge, Kay Hammond as Mary Todd, Jason Robards as Hernond, Hobart Bosworth as Robert E. Lee, Frank Campeau as Sheridan and Henry B. Walthall as the little "Colonel," a similar role to the one he played in "The Birth of a Nation."

This picture has a theme made to order for exploitation and the kind of advertising that means everything to the box-office. Schools, colleges, universities, civic organizations, educators, and libraries will give you one hundred percent co-operation. The press book offers many other suggestions to help you cash in on this production.

Stephen Vincent Benet, Pulitzer Prize winner and author of the American Iliad, "John Brown's Body", has made a literary masterpiece of the dialogue. William Cameron Menzies, who designed the sets for "What a Widow!", "Bulldog Drummond" and "Thief of Bagdad," created the 75 sets used in "Abraham Lincoln."

Stress the bigness of theme, its human touches and realism in all your advertising copy. Emphasize the fact that it is not merely biographical but an entertainment that effervesces with all of the glamour, humor, pathos and romance that lives in the world today. Sell Abraham Lincoln to your public not as the cold, unemotional, unfeeling character that modern thought conceives, but Lincoln the man, with his weaknesses and his strength; his success and failure; his laughter and tears; and with his good judgment and mistakes.

Sell them the real Lincoln, the D. W. Griffith "Lincoln" and you will blaze the way for tremendous box-office business and establish a reputation in your community for presenting the distinctly better type of talking picture entertainment.

Sea Boat Exploited By Water Tank In Lobby

An elaborate under-sea display in the lobby of the Riviera, St. Paul, Minn., used in advance of the showing of "The Sea Bat," was an effective means of selling that picture. A glass tank, filled with various species of fish, obtained from local fishery by Manager A. Sonosky, created the interest.

Caged Monkey, Leopard For 'Crackers' Display

Manager George B. Irwin conceived an extremely interesting lobby display to advertise the showing of Animal Crackers at the Paramount, St. Cloud, Minn. Foremost among the advanced lobby displays was a monkey exhibited in a cage promoted from pet shop. A card on the cage, read: "This is one of the man-

killing animals that Groucho Marx hunted in Africa—See these nuts that made lunacy a pleasure in Animal Crackers (date)." During run of picture, a leopard was also put on display in the lobby.

Novel Theatre Service For 'Crackers' Showing

An excellent gag, to be used for any hilarious picture, was tried out with splendid results by Manager J. P. Harrison, when "Animal Crackers" played at the Waco Theatre, Waco, Texas.

An elderly woman, sitting on a rocker, with a sewing basket in her lap, was the lobby stunt that created much favorable comment. A sign nearby read: "The management of this theatre has employed this lady to re-sew buttons on the clothes of patrons who burst them off laughing at 'Animal Crackers'."

NEW PUBLICITY STILL SERVICE ANNOUNCED

Newest advertising aid for Publicity managers devised by the Paramount Ad Sales Department is a monthly set of fashion and tie-up stills, to be issued monthly on stars appearing in Paramount releases for the following month. First stills in this new service, announces J. A. Clark, ad sales head, will be ready in October on November releases.

Stills will be special star poses, to include heads, full figure fashion stills, and a number of poses suitable for publicity and tie-up use. The service is planned with the needs of deluxe theatres in mind, and should fill a long-felt want in that direction. Among them will be found an excellent variety of photographs suitable for practically every publicity purpose.

In conjunction with this new service, warning is issued by A. M. Botsford to managers, cautioning them to refrain from using these stills in a way which will conflict with contractual obligations to stars. The rules applying to definite endorsements, recommendations, etc., without first securing permission of the star involved, still apply, and must not be infringed in making use of the new service.

Envelopes in which the stills are contained will bear a warning against improper use of the stills, in order to guide managers in deriving a maximum of benefit from the service without running into contractual trouble.

'Manslaughter' Scene Reproduced in Lobby

Manager J. P. Harrison of the Waco Theatre, Waco, Texas, produced such a realistic lobby display for "Manslaughter" that many passersby looked on in amazement and gave vent to their surprise by commending Harrison for his ingenuity. Local agencies supplied the vehicles that comprised the display. A motorcycle was turned on its side, with dummy policeman underneath. Wax figure of woman, seated at steering wheel of automobile, completed the scene, which was a near replica of scene in picture.

Characters in Picture Exploit 'Anybody's War'

One of Eddie Forester's ushers in blackface and a home edition of "Deep Stuff," canine hero in the picture, ballyhooed the engagement of "Anybody's War" at the World Theatre, Kearney, Neb. The blackface ballyhoo artist pushed a wheel-barrow, loaded with a large beaverboard galloping domino, while the dog topped off the ballyhoo by riding in the wheel-barrow.

Novel Heralds Exploit Modjeska's 'Good News'

A novel throwaway was effectively used by Manager H. C. Brown, in exploiting "Good News," at the Modjeska, Augusta, Ga. The throwaways were of postcard size and showed a picture of a newsboy with a miniature paper in his arm. The paper, which could be taken out from under the arm, carried copy relative to theatre, attraction and playdate.

BYRD TIE-UP

Horlick's Malted Milk Co., of Racine, Wisc., paid for 35,000 heralds when "With Byrd at the South Pole" played the eight Publix Greater Talkie Theatres in Detroit. They will enter into this tie-up with the Publix theatres yet to play the picture, District Advertising Manager Dave Davidson advises.

SELLING "MONTE CARLO"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

It's pretty well established already that "Monte Carlo" is one of the big hits of the season. The picture's been doing a turnaway business at the Rivoli, New York, for four weeks. It's a Lubitsch knockout with all of the clever, funny and intimate touches "The Love Parade" had and with a more down-to-earth story than the latter picture had. It will captivate both highbrows and flappers.

Jack Buchanan, the leading man, is again the handsome, debonaire lover who was a sensation in Charlot's Revue and "Wake Up and Dream." Disregard in your advertising any previous picture appearance which he made; he's a different actor entirely under Lubitsch. Jeanette MacDonald is also a revelation; she has never before done work as perfect as this. ZaSu Pitts, Claude Allister and the others in the cast excel themselves, as players do when Lubitsch is handling the microphone.

There are songs in this show. Lay off of them if your folks are fed up on screen songs. The way Lubitsch uses them they are assets to the show rather than defects. It's good music. "Beyond the Blue Horizon" is already a radio, orchestral and phonograph wow seller. The songs in "Monte Carlo" speed up the action rather than slow it down. (Previously songs have been accused of holding up the story, which is the chief criticism of them.) They'll like the music in "Monte Carlo" once they hear it.

Lay off the gambling and any suggestion of melodrama in selling this show. It's light, intimate, brilliant French love comedy, produced with the deft, wise Lubitsch touch.

The boys handling the advertising in New York, it seems to me, have the right angle on it. Copy like: As exciting as a lover's kiss. As intimate as a boudoir. As intoxicating as Parisian perfume. As thrilling as a caress.

If you want to delve into the plot, copy like: She ran away on her wedding night and took a chance on love at Monte Carlo. . . . His clever hands cured her headache but his kiss gave her heart trouble. . . . He was her chauffeur, haldresser, banker, secretary and the custodian of her most intimate secrets—everything but her husband.

Here is a piece of dialog from the picture making excellent copy: She has just come from a wedding. She is in her boudoir lingerie. She is running away. She is going to Monte Carlo—alone. The question is, How old is her husband?

Intimate shots of MacDonald in her boudoir and love scenes between her and Buchanan—there are plenty of them in the stills—are the best kind of art work to use. Don't go for roulette wheels, gambling scenes, etc. They attract and they give the wrong impression of this picture.

Since there's a press sheet and manual already out on "Monte Carlo," there's no need of handing out a long sermon here.

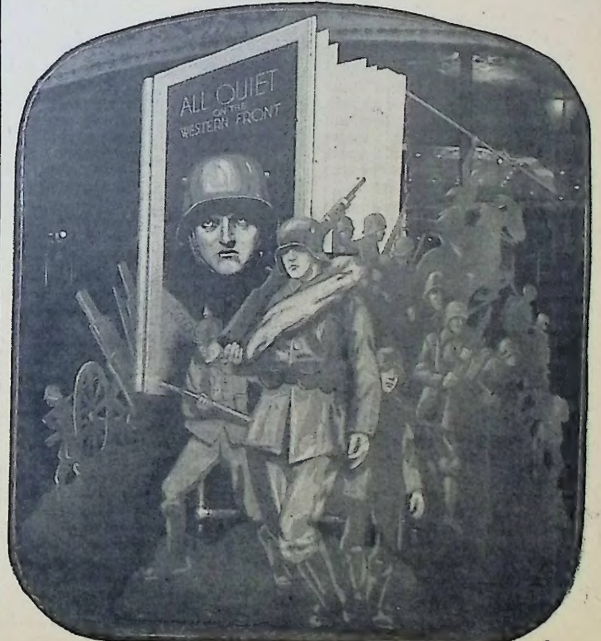
APPROVED PICTURES

The following list of pictures have been approved by the Canadian Council on Child Welfare in their fifth 'White List.'

| | |
|----------------------------------|-------------------|
| The Devil's Holiday | Grumpy |
| Around the Corner | Sarah and Son |
| Cohen's and Kelly's in Scotland. | True to the Navy |
| The Flirting Widow | Mountain Justice |
| Follies of 1930 | The Rogue Song |
| The Hide Out | So This Is London |
| In Gay Madrid | Swing High |

GOOD POSTER WORK

This attractive and effective lobby poster, the work of the Central Illinois District art department, sold plenty of tickets for the picture "All Quiet on the Western Front," according to Thomas P. Ronan, district manager. The poster not only compelled attention, because of its realistic design, but effectively tied up the picture with the popular book of the same name on which it is based.



"FIGHTING CARAVANS" IN PRODUCTION!

Filming a mighty production for the talking screen, five hundred men and women are now in the High Sierra Mountains, on location for "Fighting Caravans." For forty days this army of actors, cameramen, sound experts and technicians will be on the march, with their hundreds of horses and mules, carloads of supplies and fifteen Conestoga wagons, establishing location camps in many of the most rugged, picturesque spots of the west.

Heading the cast are Gary Cooper, star of "The Virginian," "The Texan" and "The Spoilers"; Lily Damita, beautiful heroine of "The Bridge of San Luis Rey" and the stage hit "Sons of Guns"; Ernest Torrence and Tully Marshall, doing the same characterizations as they did in "The Covered Wagon"; Eugene Palette, whose comedy has carried several pictures into the hit class.

Zane Grey has poured into the story the mighty force that Emerson Hough gave "The Covered Wagon." "Fighting Caravans" is the story of those hardy old frontiersmen of "The Covered Wagon," beating new trails, making new history, conquering the old west.

COMBINES WITH OPPOSITION IN CAMPAIGN

Led by Manager C. T. Perrin of the Paramount and Harry Blake of the Publix Strand, all four theatres in Cheyenne, Wyoming, united in a campaign on the opening of Greater Talkie Season. With all Publix and opposition theatres combined, many things were accomplished which could not have been effected by either company individually.

Arrangements were made with the Cheyenne Tribune for a numbering machine to be used on all city and suburban circulation on Monday, August 25th, first day of the week's campaign. Merchants were tied-in, with corresponding numbers placed in downtown windows. Subscriber finding number of his newspaper in merchant's window received a prize donated by that merchant.

Ads of cooperating merchants made possible the largest special section in the history of the newspaper, which reciprocated with profuse publicity.

In addition to the section, the paper ran a special streamer across amusement pages for the entire week.

Window Contest

Theatres offered prizes, principally guest tickets, for best windows decorated in recognition of Greater Talkie Season. People of Cheyenne were judges, with ballot boxes in each theatre lobby. Elks Club staged a Greater Talkie Season Movie Ball; merchants gave prizes for the best "movie" impersonations, and the newspaper cooperated with publicity.

At 7 P. M. on Monday, the theatres pulled a parade, with a prize of \$25 offered for the best decorated car. Banners, 4' x 18", were furnished for each car in the parade, which was six blocks long and most successful. Drum corps and two bands participated.

Mayor of Cheyenne issued a proclamation recognizing the special week, and gave permission both for the parade and for theatres to fire bombs from marquees on Monday night.

Perrin's activity gave early promise of being so successful that the opposition theatres came forward with an offer to furnish the trailers for all houses. Entire cost of the campaign to each theatre, aside from this, was \$21.

COIFFURE STYLE REVUE IS A HIT

First "Revue de Coiffure" in Cheyenne, Wyoming, featuring hair-dressing styles, was held on the stage of the Paramount Theatre. Leading local beauty parlor footed expenses, furnishing fourteen models and paying for a trailer and cooperative newspaper advertising. Only cost to theatre was \$2 for a stage hand; more were unnecessary as the revue was put on in front of the curtain.

Stunt occupied only five minutes, made a hit with feminine patrons, and since the models were attractive, didn't displease the men. Manager C. T. Perrin attributes at least one-third of the excellent business on a very good opening night to this added attraction and the extra free advertising.

Film Plane Delivery Offsets Late Booking

A photo and story in the local paper was the medium by which Manager A. M. Jacob advertised "Those Who Dance," booked into the Istrione, Jackson, Miss., at the last moment. The can of film was shipped by airplane to Jacob, who had staff photographer "shoot" arrival. Stunt appeared in evening edition prior to opening day.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

General Director, Short Subject Department

PARAMOUNT

"DRIFTING ALONG," with Robert Bruce Scenic (8 min.) Synopsis:

Two elderly fishermen comment on the ambition of youth and speculate upon the thoughts of two young lovers who are in a canoe at the opposite side of the lake. The microphone and camera are transplanted to the young couple and we find that the boy is wishing he could drift forever in a canoe with the girl by his side. As he talks we see many shots of waterways while we apparently drift along with the current. The shots are extremely beautiful. As we drift we hear a song (off stage). We are later brought back to the canoe to find that the girl is not in sympathy with the idea of drifting and would rather have the boy be a go-getter. The boy resents this and paddles her home in a hurry. We are taken back to the two fishermen who close the subject with a humorous line.

Criticism: An excellent scenic, cleverly presented and made interesting. Photography above average.

Booking-Routining: Ideal for inserting a touch of "class" to any program. Best if used with comedy feature such as "ANIMAL CRACKERS." If a comedy short is also used on the same program, subject should be inserted between the comedy and feature.

Exploitation: Usual mention for this series.

"SWING YOU SINNERS," Talkartoon (8 min.) Synopsis: As an example of clever drawing and originality this one is notable. Subject is reminiscent of a nightmare with its strange figures, ghosts, ghouls, etcetera, rising to haunt the poor creature that attempted to steal a chicken. "Sing You Sinners" is used as the basis for the music. (The lyrics have been changed slightly to fit). There has been nothing just like this before in cartoons and it must be seen to be appreciated.

Criticism: Absorbing cartoon, fast moving and funny. Will appeal especially to better type audiences.

Booking-Routining: Avoid playing with mystery features and do not use on the same program with "HER FUTURE" which also uses "SING YOU SINNERS." Spot on prominent position on program. Suggest it be placed immediately ahead of feature.

Exploitation: Suggest it be mentioned as a new and radical idea in cartooning.

EDUCATIONAL

"SI, SEÑOR," with Tom Patricola, Joe Philips (19 min.) Story: As the scene opens the two boys are being pushed over the Arizona boundary line into Mexico by an irate sheriff. They start on a long hike over the desert and coming upon two Spaniards who are bathing in a pool, they steal their clothes and run. Later entering town they are mistaken for the two Spaniards and are taken to the home of the girl betrothed to one of the Spaniards, whom she has never seen. As the marriage is done in Spanish, Patricola doesn't know what they are doing. The real Spaniards arrive but by this time the girl loves Patricola and prefers him to her intended husband. Ends with Philips being chased by the other angry Spaniard. In one of the scenes, Patricola is given the opportunity to do a tap dance.

Criticism: Should be pleaser. Cast and production excellent.

Booking-Routining: Good for use with sophisticated society-drama. Do not use with Westerns. Routine immediately preceding feature. Other shorts should be musical or novelty.

Exploitation: Patricola and Philips are known names and should be mentioned.

"THE FRESHMAN'S GOAT," with Ray Cooke, Marion Shockley (20 min.) Story: A college comedy which has to do with the spirited rivalry between the Sophomore and Freshman classes. The brawl between them starts over possession of a goat that each class wants for its mascot. The athletic coach decrees that the ownership of the goat will be decided by an auto race. The race is pictured in detail and it holds many thrills and a goodly amount of laughs. The Freshmen win the race by an ingenious trick and the goat is given to them. There is a romance woven through the story.

Criticism: An excellent subject containing plenty of action.

Booking-Routining: Can be used to advantage where youth and action are required. Suggest it be used with feature using domestic or problem plots. Routine immediately ahead of feature. Other shorts should be musical and novelty.

Exploitation: Subject lends itself well for exploitation in college towns.

"A FLYING TRIP," with Lyman H. Howes, (Hodge-Podge Series) (10 min.) Synopsis: The first subject in the new series of Hodge-Podge, the novelty reel combining "some sense" and "some nonsense." Idea in this one is of a cartoon airship travelling over England, Scotland, Holland, Germany, etcetera. Cartoon as well as actual scenic shots are shown of each country. Synchronized. Criticism: The actual scenic shots are fairly interesting. The cartooning does not compare favorably with the faster sound cartoons. Subject frequently drags in spots.

Booking-Routining: If booked use as novelty reel and routine early in program. Follow with a good fast comedy or musical subject. Keep away from cartoons or other novelty subjects.

Exploitation: Usual novelty treatment.

R. K. O.

"PURE AND SIMPLE," with Louise Fazenda (20 min.) Story: As the story opens Bowens South Sea Musical Comedy Company is embarking for their journey to the South Seas. One of the roustabouts of the company becomes enamored of Louise Fazenda, who is the prima donna of the troupe. He attempts to make love to her but she spurns his advances. Several bits of slapstick are used for comedy during the scenes on the boat. Comes a storm and the boat is wrecked. The sole survivors are Fazenda, the lovesick boy and six of the chorus girls. When they land on an island the girls discover there is only one man among them, they all give chase. Supposedly three years later we see them still chasing him. After several episodes devoted to the boy using a gorilla suit to scare the girls, and himself in turn getting scared by a real gorilla, everyone is rescued but Fazenda, who is left on the island with the real gorilla.

Criticism: A rambling story that has occasional bits of humor. Watch the sound on this one.

Booking-Routining: Keep away from any sea or desert island stories, both in regard to features and cartoons. If used it would be best to spot it early in program, preferably after Newsreel and follow with a fast cartoon or sure-fire one reel comedy act. This

is the first of a series of six reel comedies, featuring Fazenda. Exploitation: Louise Fazenda should undoubtedly mean something. However avoid over-selling subject.

"SOCIETY GOES SPAGHETTI," with Henry Armetta and Nick Basil (20 min.) Story: The first of the Nick and Tony series. One of the Italians is a balloon peddler, the other dealing in statuettes. They are instrumental in returning a lost child to her home and the parents invite them to stay to dinner. Picture is highly gagged up and contains one really original gag, that of the child's caps (from her cap-pistol) getting in the spaghetti with subsequent explosions when it is chewed. (Bit sure-fire for laughs.) The wops succeed in completely breaking up the dinner party and stage a hasty retreat chased by a policeman who falls overboard as the two boys sail on an Italian liner for their home country.

Criticism: A great deal of effort has evidently been spent in making the story plausible. However, gags are good enough to put it over for many good laughs.

Booking-Routining: Be careful to avoid booking with features in which Armetta has a leading comedy part. ("LITTLE ACCIDENT," "THE GIRL SAID NO," etcetera.) Best if used on program that needs a bit of slap-stick. Routine ahead of feature. Other shorts should be musical and novelty.

Exploitation: Henry Armetta has done some excellent work in features and his name may possibly be remembered. Houses in Italian districts should capitalize on the series.

UNIVERSAL

"HELLS HEELS," Oswald Cartoon (6 min.) Story: The scene is a prairie with Oswald tramping across it. He gets in trouble with the sheriff and runs away. Meets a lost child who turns out to be the sheriff's son. The child insists that Oswald take him home. During their ramblings Oswald plays tunes on the ribs of skeleton cattle lying about, etc.

Criticism: Average cartoon of this type.

Booking-Routining: Do not play with Westerns or out-door features, otherwise it is good for opening spot on program or to follow news-reel, or to follow dramatic feature. Music in subject will not conflict with musical acts.

Exploitation: Be careful about using title. If mentioned at all it would be better to bill it as an Oswald cartoon.

"STRANGE AS IT SEEMS," Novelty (10 min.) Synopsis: This is the first of this series prepared by John Hix similar to the Ripley "Believe It Or Not" subject. It differs from the Ripley subject in that it shows the actual curiosities instead of pictures of them. Subject is entirely in color and has been carefully prepared and edited. Some of the novelties contained in this one are, fantastic shapes of a group of oak trees; a fish that can puff itself up to twice its size; the origin of the expression "tickled to death," and the San Francisco Chinatown Telephone Exchange. The shots are all explained and commented upon by an offstage voice. The "tickled to death" shot is sure-fire for laughs. Telephone exchange is particularly interesting.

Criticism: Holds interest throughout. Production excellent.

Booking-Routining: Can be used anywhere for novelty subject. Subject has an air of class and should go well in all type houses. Keep in mind subject is in color.

Exploitation: "Strange As It Seems" is syndicated in cartoon form in newspapers throughout the Country and suitable tie-ups can no doubt be arranged with papers using the feature.

"HAMMER AND TONGS," "Leather Pushers" series, (21 min.) Story: This is the second of the series and upholds the good impression created by the first subject. Kid Roberts and his manager in this one, manage to get out of their hotel in San Francisco and start on a hitch-hike to Los Angeles where their next fight is to take place. The Kid's girl friend and her sister pass them on the road and give them a lift to the city. In Los Angeles the Kid has his second fight and wins it with a K.O. Ends as the Kid next day receives the welcome news that the girl friend has relented and has forgiven him for entering the ring.

Criticism: A clean-cut, interesting subject.

Booking-Routining: Usual serial treatment.

Exploitation: As covered in first review on series.

"HENEPECKED," Oswald Cartoon (6½ min.) Synopsis: Oswald at the opening is having a merry time playing the piano to the great annoyance of the one legged bear upstairs who comes down and throws the piano out. Oswald then tries to be quiet but his nephews (scores of them) arrive to play in his house and their noise gets Oswald into lots of trouble with the bad tempered bear. Telephone bit is particularly novel and laughable.

Criticism: Good cartoon of this series. Synchronization and effects are excellent.

Booking-Routining: Strong enough to be used any place in program that cartoon is desired.

Exploitation Notes: Usual cartoon mention.

COLUMBIA

"FAITH, HOPE AND CHARITY," with Eddie Buzzell (11 min.) Story: Evidently after making "Never Strike Your Mother," Columbia decided to make a series of these "bed-time stories for grown-ups." Buzzell figures again as author and works in the short as a radio announcer. Subject, like its predecessor, opens with Buzzell just finishing his children's bed-time stories. He then proceeds with his story of three girls: Faith, Hope and Charity. As he talks the girls fit their actions to his words. Story tells of the three small town girls and how two of them achieve dubious "success" in the big city. They decide to send for their little sister Charity, but are stunned when she arrives in a Rolls-Royce and a mink coat, which according to Buzzell proves that Charity begins at home.

Criticism: Subject uses a number of puns for its gags, as for example: when Buzzell describes "A man who has cleaned up in the market," picture shows a man sweeping up a fish market. These quips are fast and amusing. Idea of subject is a little blue but inoffensive.

Booking-Routining: Can be used to advantage as a novelty subject and accordingly would not use on same program with travelogues, etcetera, using offstage announcer. Would routine to follow News and use two reel musical comedy act to follow.

Exploitation: If subject used in copy mention Buzzell and play on title.

THEATRES NOW RECOGNIZED AS NEWS SOURCE

That newspaper editors everywhere are beginning to realize that the theatre is a potent news-source is shown in the recent action of the St. Louis Star, which published the life story of Ed Lowry, m. c. of the Ambassador Theatre, as a prominent feature.

"Another fruit of Public Opinion's constant hammering at the selling of theatre information as news, not publicity, was realized in one of the biggest newspaper breaks a theatre in this city has seen," states Thornton W. Sargeant, Jr., publicity director of Public-Skouras theatres in St. Louis.

With Lowry approaching the end of his third solid year of appearances at the Ambassador, it was realized that something different and new was needed in the way of publicity. It was also realized that most of the standard gags had been utilized at least once. But it was also evident that there was a man who had achieved an enviable record, and that there must be a citywide interest in his past and present life. Through three years of association with Lowry, Sargeant and his merchandising staff knew that his life had been filled with colorful incidents.

Proposition "Star"

Accordingly, they approached the Star on the idea of publishing Lowry's life story.

The paper admitted its interest, claimed it had covered most of it in a long story a year before, and tentatively considered a series of about three features. In a follow-up sales talk, in which he told of the countless letters Lowry receives and the tributes accorded him by civic leaders, Sargeant outlined Lowry's colorful background and explained that his record of consecutive performances had been equalled nowhere else. The Star was finally convinced that they had a good feature in prospect.

They were so well convinced that they didn't send a mere reporter or a woman feature writer to interview Lowry. They sent their ace man, Harry T. Brundidge, the gentleman of the press who exposed the diploma mill, who figured prominently with his stories on the Lingle case in Chicago, and whose syndicated newspaper interviews with movie stars have just been published in book form, "Twinkle, Twinkle Movie Star."

Results Prolific


Net results included cards on every newsstand in St. Louis, inside cards on Lowry in 200 street cars, banners on all Star trucks, newspaper ads averaging 1000 lines daily for four days, and a series of eight stories with art that ran half a page a day. Two of the stories and two of the ads are reproduced on this page.

The feature broke when newspaper circulation was on the downgrade, and needed an extra push to start up. On the first day the Lowry story appeared, the Star's circulation jumped 1500 copies. Renewed interest in baseball, the hurricane and a train wreck carried it on up, but the Lowry story was the start, and it came at a most propitious time. The Star is more than satisfied with results—and the theatre isn't complaining.

THEATRE PERSONALITIES ARE NEWS!

Realization that theatre personalities and stars are news-sources of the first water is beginning to dawn on newspapers everywhere. Here's an indication of the value this has had to the Ambassador Theatre, St. Louis. With Ed Lowry approaching his third anniversary as the Ambassador's master of ceremonies, Publicity Director Thornton W. Sargeant, Jr., sold the St. Louis Star on the idea of running his life story. The Star acceded, and not only agreed to carry it as a feature,

but to assign Harry T. Brundidge, nationally known reporter, to do the job. In addition to the two ads reproduced here, two more large ads plugged the beginning of the feature. Two installments of the story are shown; six more, each averaging half a page of copy and layout, completed the series. Read the full details in the story on this page.



he has "told all" to Harry T. Brundidge

It Starts Tomorrow in THE STAR

Ed Lowry's Story of His Life as Told to Harry T. Brundidge

Learned To Dance 'By Mail'

Brother 'Wink' Is Big


They Will Celebrate

Ed Was a Ham Actor but He Was Better Actor Than Crap-Shooter

Lost First Pay to His Manager

Star of Times

The Life Story of



Starts Friday in THE STAR

When Ed Lowry told Harry T. Brundidge the story of his life, he revealed all the secrets he has kept for years. He has a story to tell that is as interesting as any that has ever been told. It is a story of a man who has been a ham actor, a crap-shooter, a dancer, and a man who has been loved by millions of people. It is a story that will make you laugh and cry. It is a story that will make you see the world in a new way. It is a story that will make you love Ed Lowry more than ever before. It is a story that will make you want to read the full details in the story on this page.

Oakie Grin Contest Success in Buffalo

A Jack Oakie Grin Contest, patterned after the one inaugurated by Les Kaufman in Brooklyn and reproduced in the August 15th issue of Public Opinion, was used effectively in Buffalo by C. B. Taylor to exploit Jack's personal appearance at Shea's Buffalo theatre with his picture, "The Sap from Syracuse."

The Times gave generous daily space to the contest for a week, and a four column story and picture on the final day, when Oakie personally presented the cash prize to the winner.

Boston Legion Parade Used For Ad Purposes

J. S. Saef, manager of the Uptown, Boston, Mass., secured a prominent position along the route of the Boston Tercentenary Parade, to advertise "Big Boy." Directly opposite the reviewing stand Saef placed a 21 ft. banner, attractively lettered, exploiting the Al Jolson picture.

Des Moines Theatres Get Free News Space

In a 7 column, full page ad, paid for by the Retail Merchants Association of Des Moines, Ia., inaugurating the Fall opening, local Public theatres were prominently mentioned, because of the co-operation they offered in the form of prosperity trailers.

The ad, which appeared in the Sunday Register, carried the following copy relative to the Public operations: "Unusual theatrical features at all Public theatres. Also, complete shows may be seen at Public Theatres after 9:30 P. M."

Joplin Manager Profits From News Agent Tie-Up

Albert Christman, advertising director for the Paramount theatre in Joplin, Missouri, is capitalizing on the Public Opinion tip to make an effective tie-up with local newsdealers for exploitation of pictures mentioned in various magazines.

Whenever a current or coming picture is mentioned in a magazine, trucks of the Adams News Company carry huge banners, copy reading, for example: "Read what Liberty says about 'Manslaughter'! Paramount theatre. Starts Sunday."

Miniature Golf Course Plugs Daily Pictures

An elaboration on the usual miniature golf tie-up is being used effectively by City Manager I. Wienshenk in advertising his current programs. A reproduction of the theatre front of the Majestic, LaSalle, Ill., covers the fifteenth hole. Daily attractions are placed on the marquee of the replica.

Float in Legion Parade Exploits Tivoli Show

An attractive float in the American Legion parade recently held in Chattanooga, Tenn., called the at-

tention of the parade viewers to the fact that "Dawn Patrol" was playing at the Tivoli Theatre. A bannered truck, loaned to Manager B. W. Bickert by a local dealer, carried the float, which was made up of airplane parts.

RIGHT ON THE SPOT

When Jack Dempsey was passing through Dallas, Texas, Publicity Director Wm. N. Wolfson had the ex-champion pose with Ted Cooke, master of ceremonies at the Palace. This photo crashed the Dallas Journal. The others in the picture are, left to right, M. K. Moore, manager; Harold Ramsay, organist; Wolfson and Gus Eyssell, district manager.



ACT ON THIS NOW!

It's fall—the goldenrod and ragweed are filling the air with pollen, and hundreds of persons in your community are acutely suffering from hay fever. A prominent Louisville physician, Dr. N. Douglas Abell, has advised hay fever sufferers there to seek relief in downtown theatres, where the washed air is free from dust and pollen, and maintained at the correct humidity.

Plant a story in one or all of your local papers on this! Quote a local doctor or health commissioner, and cash in on the hay fever victims who will flock to your theatre throughout September and October. They'll thank you for telling them!

PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Rotary Converter: A dynamo for generating both direct and alternating current. Remembering that current generated in D.C. dynamo armatures is A.C., it will be seen that if the armature current be led to collector rings A.C. will be obtained. If the machine be run as a D.C. motor A.C. may be had at the collector rings, and if run as a synchronous A.C. motor, direct current may be obtained from the commutator. The rotary converter may also be defined as a rotary transformer.

Rotor: In a dynamo or motor, the part which revolves.

R.P.M.: Revolutions per minute.

R.C.: Rubber Covered.

Screen: In projection, the surface to which the picture (image) is projected.

Screen, Diffusing: A screen which has high powers of diffusion of light.

Screen Border: A border of flat black or other dark color surrounding the picture, for which it serves as an outline. Sometimes referred to as "masking."

Screen Brilliancy: The apparent brilliancy of the screen surface as viewed from the auditorium; also the degree of brilliancy per unit of area of the screen surface as shown by photometer measurements.

Secondary Coil: In a transformer, a coil of insulated wire in which the secondary current is induced. See "Primary Coil."

Self Oiling Bearings: Machine bearings which are oiled automatically by the operation of the machine itself, the oil usually being contained in an oil well or reservoir located beneath the bearing, from which it is delivered to the bearing by suitable means. See "Ring Oiling."

Series: As applies to electrical machines, lamps or devices, a connection in such way that the current must pass through two or more of them in succession in its passage from positive to negative.

Service Wires: Wires leading into the consumer's premises from the street mains.

Short Circuit: Commonly termed a "Short." In the common acceptance of the term a fault in an electric circuit or apparatus, usually due to defective insulation, by means of which the current follows a low resistance by-path to a conductor of opposite polarity, and either inflicts damage, or is wasted in so doing.

Shunt: In an electric circuit a branch conductor joining the main circuit at two points, forming a parallel path, so that the current is divided, a portion passing through the main circuit and a part through the branch.

Solid Carbons: Carbons having no "core." Carbons having a presumably uniform density throughout.

Spherical Aberration: Spherical aberration is that quality of a simple lens which causes it to focus rays which pass through it at varying distances from its principal axis at different distances from its optic center.

Splicing: Joining two sections of a film or wire together.

Sprocket: A revolving toothed roller or wheel by means of which movement of film through projector is caused and controlled.

Star: As applies to projection, the member of a star and cam type

of intermittent movement to which movement is imparted by the actuating cam. The part of an intermittent movement of the star and cam type which is attached to the intermittent sprocket shaft.

Step-Down Transformer: A transformer which reduces the primary voltage and increases the

amperage in proportion.

Step-Up Transformer: A transformer which delivers higher secondary voltage than the impressed primary voltage, decreasing the amperage in proportion.

Stereopticon: A light source and optical train, together with the necessary housing and mechanism for holding and adjusting the lenses, for the projection of still pictures (transparencies) to a screen.

Grandfathers View Showing of "Grumpy"

The free admittance of grandfathers to the Tampa Theatre, Tampa, Fla., to view "Grumpy," appreciably aided receipts during the run of that picture. Manager Paul Short conceived the stunt which was only applicable when ticket was purchased for accompanying grandchild.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and clippings? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

| THEATRE | ASHEVILLE, N. C. | OPENING DATE |
|------------|--------------------|--------------|
| Strand, | Asheville, N. C. | Oct. 1915 |
| Rialto, | Durham, N. C. | Oct. 1916 |
| Haines, | Waverly, Me. | Oct. 1918 |
| State, | Chattanooga, Tenn. | Oct. 1, |
| Tennessee, | Knoxville, Tenn. | Oct. 1, |
| Strand, | Lowell, Mass. | Oct. 1, 1917 |
| Orpheum, | Galesburg, Ill. | Oct. 1, 1920 |
| Paramount, | Newton, Mass. | Oct. 2, 1922 |
| Fischer, | Danville, Ill. | Oct. 2, 1920 |
| Paramount, | Bismarck, N. D. | Oct. 4, 1920 |

COMEDIAN IN SHORTS

Jack Benny, popular stage comedian, has been engaged to make several short subjects at the Paramount Long Island studio.

Native Dollar Is Aid To Oakie Picture

A 'Native Dollar Movement' in High Point, N. C., effectively sold Jack Oakie's latest picture at the box-office of the Broadhurst, managed by Roy L. Smart. A story, together with a telegram, sent by the star to the merchant's association of the town, inaugurating the movement, was published in the local paper as the opening blast of the campaign.

On the Monday preceding the Friday opening of the picture, the dollar bill was circulated throughout the city when the leading banker purchased some articles from a men's shop. The dollar was attached to a sheet of paper which explained the purpose of the stunt: "Jack Oakie, star of the big comedy hit 'Let's Go Native,' sends this native dollar to prove what one dollar will do when kept busy. Sign your name and pass it on quickly to some High Point merchant, firm, etc. Every time it is spent, someone profits. Move it now. The person holding it at 5:30 P. M. is requested to 'phone 3422 so that an accurate record can be kept. Watch (local paper) for the accomplishments of this native dollar. And, for fun's sake, see 'Let's Go Native' at the Broadhurst, Friday and Saturday." Several concerns offered \$1.50 worth of merchandise for the native dollar, which further increased the interest in the stunt and helped speed the circulation of the bill.

Antiquated Horse Car Ballyoos 'Nan McGrew'

To ballyhoo "Dangerous Nan McGrew" in Hammond, Indiana, Manager Sidney Holland of the Paramount, secured the first horse car ever used in Chicago and painted it to resemble an old stagecoach. Two teams of horses were hitched to the stagecoach and the slow-moving vehicle was driven through the city for two days prior to the opening. Appropriate cards established the proper sales idea.

IMPORTANT!

Bank drafts or cashier's checks should be used in remitting monthly payments to the International Ticket Scales Co., 17 East Forty-fifth St., New York City, according to Bruce Powell of the Candy Sales Department. Managers of all theatres having the new International Scale installation will please note, as it means a saving of money.

Previous instructions were to make these payments with money orders, at a cost to each theatre of approximately fifteen cents a month. The amount saved might seem slight to the individual theatre, but throughout the circuit an appreciable saving will be effected.

—“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

EDWARD A. ZORN

His short stay in the musical profession prompted Edward A. Zorn, district manager in Boston, to pursue the theatre game in 1912, when ill-health overtook him. His first taste of the theatre was as manager of a 158 seater in Monroe, Ohio, on a 50-50 basis, with a friend who financed the proposition. He didn't remain there long, but he fortunately inherited some money, which he hastily invested in the Temple Theatre, Toledo. He stayed in this town for ten years, also operating, successfully, the Alhambra. Realizing the splendid opportunities afforded by large theatre chains, Zorn secured a managerial position with the Butterfield Circuit at their Regent, Flint, Michigan. He also managed the Broadway Strand Theatre in Detroit for Universal before associating himself with Publix as City Manager in Poughkeepsie, N. Y. He continued in this post until 1928, when he was appointed to his present position.

E. A. Zorn

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MITCHELL CONERY

Showing pictures to the neighborhood kids in the basement of his house, while a youngster in grade school, in a nautical-themed Mitchell Conery's theatrical career. At present, he is managing the Kingston Theatre. His interest in the theatre continued during his high school days, he operated the projection machine for various school functions. When he was graduated from high school, Conery formed the Conant Projection Service, running films for small town companies, through acquisition of motion picture apparatus in Troy and Albany, N. Y. While still operating this service, he became associated with the Rosewind Theatre Corporation of Albany and Troy. Later, he purchased the Columbia Theatre in Rensselaer, N. Y. In 1927, Conery sold this theatre and secured a job with a dentifrice firm. He soon tired of this work and re-entered the theatre business in 1928, again as manager and owner of the Columbia, later also operating the Delaware Theatre. He entered Publix in September, 1929 as assistant to George Walsh in Yonkers and in January of the following year, he was appointed manager of the Lyric, Mobile, Alabama, his assignment when he received his present position.

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GEORGE T. CRUZEN

George T. Cruzen, district manager of operations in Connecticut, has had a varied career since he emerged from the World War as a Sergeant, after enlisting as a private. He returned to the United States in 1920, after being "wiped out" of a French import company during the "fall of the franc." Since then he has been actively connected with the motion picture business. Cruzen, through his friends, promoted enough money to construct a theatre out West, which he managed, later purchasing two other theatres. Cruzen went with the Hostetter circuit when his partners balked at expansion. He opened and managed theatres in Nebraska, Iowa and Kansas for this chain. In 1925, after working for a casting bureau in Hollywood, Cruzen was assigned by H. B. Franklin to open the Palace, Lockport, N. Y. His work at this house was so commendable that he was soon promoted to City Manager at Newburgh, N. Y. Cruzen managed the Allyn, Hartford, and the Olympia, New Haven, before receiving his present assignment.

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EUGENE PARRISH

Another who has risen from the ranks is Eugene Parrish, recently appointed manager of the Rialto, Knoxville, Tenn., upon completion of his course at the Managers' Training School. Parrish, who entered show business and Publix 5 years ago as doorman at the Rialto, N. C., has shown real showmanship ability during that time, as witness his rapid promotions. Several months after embarking upon a theatrical career, he was made chief of service and then transferred to the Montgomery, Spartanburg, as assistant manager. Shortly afterwards, he was promoted to the Rex, Sumter, S. C. Parrish managed the Imperial, Charlotte, and the Tennessee in Knoxville before being assigned to the Managers' School.

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JAMES O. CHERRY

James O. Cherry has been connected with show business since the close of the World War, when as an ex-service man he secured a job as motion picture operator in the Vogue, Columbia, Tennessee. At present, Cherry is district manager, with offices in Dallas, Texas. Tiring of the work in the operator's booth, Cherry, in 1923, deserted the projection side of the theatre and entered the managerial end as assistant manager for Southern Enterprises' Hippodrome, Ft. Worth, Texas. He quickly adapted himself to his new executive position and several months later was promoted to the Crystal, Dallas, as manager. About one year after his debut into the managerial field, Cherry joined the staff of the Palace, Dallas, as house manager under John J. Friedl. When the Metropolitan, Houston, opened in 1926, Cherry was assigned the management of the house, a position he held for some time before being transferred to the Melba, Dallas. His next assignment was as district manager for several theatres in Dallas, San Antonio and Houston, which position, capably filled, put him in line for his present post.

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DICK GASTON

Although engaged in the theatre business a brief three years, Dick Gaston, manager of the Granada, Lyric and Grand theatres, Norfolk, Nebraska, has already displayed real showmanship ability in successfully managing several operations. Gaston attributes his successful adaptability to show business to newspaper experience acquired on a midwestern daily. Immediately after completing his scholastic studies, Gaston entered the employ of a newspaper, covering several departments of this publication for three years. He also spent a year as sports editor. While engaged in the advertising department of this paper in 1927, Gaston was offered a job with the Universal Theatres as advertising manager for several of their operations. Later, he managed the Swan and North theatres in Columbus, Nebr., for Universal. For a time, he was employed by the Hostetter Circuit, prior to being assigned to his present position. Gaston managed several houses for Publix in Marshalltown, Ia., and for Universal in Kearney, Neb.

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IMMERMAN LEFT HIGH POST TO ENTER SHOW BUSINESS

Walter Immerman's father wanted him to be a concert violinist. Walter Immerman himself wanted to be a civil engineer. A compromising Fate stepped in, split the difference, and made him a theatre manager.

Fortunately, the prospective Kreisler or Goethals had a thorough grounding in both of these vocations, and valuable experience in closely affiliated lines of endeavor, with the result that the basic ingredients of these antipodal professions were so thoroughly mixed and assimilated as to assure unusual capability in any job. Thus he became not only a theatre manager but an exceptionally good one. So good, in fact, that at the present time he is Division Manager in charge of the Chicago-Detroit Division.

For a time during Immerman's youth it was doubtful whether his own or his father's wishes concerning his future would triumph. He worked at the violin, and during his vacations from school tramped with a civil engineer, handling a level and transit all over the terrain surrounding Fond du Lac, Wisconsin, his home at the time. This went on for five or six years, while he was between the ages of 12 and 17.

A Surveyor

He became a pretty good surveyor, so they say, and at the same time the fact that he practiced long and assiduously at the violin had nothing to do with the removal of the Immerman family from Fond du Lac to Chicago. The neighbors were really sorry to see them go. That happened in 1908, and once in Chicago, Immerman fooled both himself and his father by becoming an accountant.

He entered the accounting department of the Chicago and Rock Island R. R., auditing tickets as picked up by the conductors against their sales in the various stations. That kept him busy only during the daytime, however, and both he and his father were acutely aware of the necessity for keeping him out of mischief in the evening. So his violin again enters the story, and in a significant role. He played in various theatres in Chicago, and wound up as first—and only—violinist in the orchestra of a small theatre on Wentworth Avenue at 31st Street. The theatre was owned and managed by a young chap named Sam Katz, who also played the piano

in the orchestra.

At about this time Immerman left the Rock Island to finish High School. He kept his job with Mr. Katz for a year and a half, finishing school in the meantime, and then went to the stockyards for a job, again as an accountant.

He was as successful as an accountant as he had been with a transit and the violin, and before long his work attracted the attention of O. T. Henkel and A. G. Leonard, General Manager and President, respectively, of the Union Stock Yards. They found a better job for him, as sales manager for the Mercury Manufacturing Company, then manufacturing a delivery truck with an air-cooled motor.

The automobile industry was new, and Immerman felt that it held a promising future, but unfortunately the production end of the Mercury organization was not as successfully organized as its sales division, and he found that his employers were more desirous of getting out of the business than of getting into it in a big way. So he began looking for a connection with another development in the industrial line.

The acetylene gas business looked most promising, so Immerman joined the Searchlight Acetylene Company of Chicago. He knew nothing of the business and the company knew nothing of him, so he had some difficulty forming a connection. He landed, however, by offering his services for nothing, until such time as they proved valuable.

A New Start

The head of the company was a good gambler when it came to backing men, and Immerman worked in the factory only two weeks, learning the process of making and compressing acetylene, before he crashed the payroll. He went on the list pretty close to the top, too, as Divisional Sales and Factory Manager in charge of the company's Youngstown Division, with general offices in Cleveland.

Immerman remained in the acetylene business for ten years. After the first five years, the business having developed most rapidly, and acetylene being essential

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



WALTER IMMERMAN

Division Manager, Chicago and Detroit

to steel plant operation and steel fabricating, Immerman sought private capital with which to engage in the business himself.

Provided with this capital, Immerman built small acetylene plants in Pittsburgh, Cleveland, and Niles, Ohio. After developing a plant and selling its entire output under a long term contract, it would be sold to a large operator. This resolved itself into a very successful financial venture.

Armed with the profits from this field of promotion, Immerman became interested in the Transcontinental Oil Co., which was also embarking in the oxygen and acetylene business. As Sales Manager for this company he was responsible for the manufacture and distribution of gas in seventeen cities throughout the eastern part of the United States.

In 1925 Immerman became associated, privately, in another plant which was sold at the end of the year. The acetylene business at that time was gradually going into the control of two large companies, so he again sought a new industry.

With B & K

During his years away from music and the theatres, Immerman had kept in touch with the development of the motion picture industry. Recognizing the progress being made in that field he decided to get back into it, and applied for a position with the Balaban & Katz Corporation, to his mind the leaders in the field of exhibition.

His violin stayed at home in its case this time, for he was assigned to the Chicago Theatre as an assistant manager. As usual, his promotion was not long delayed, and within four weeks he became manager of the theatre.

Immerman managed the Chicago for a year, after which he was sent to Detroit to open the new Michigan Theatre. For two years he managed that house; then he was brought back to Chicago to become Supervisor of the newly-acquired Lubliner & Trinz circuit there.

He left Detroit with a secret ambition, but without knowing

how quickly it was to be realized. During his two years there it became his great desire to some time become responsible for all theatre activities in that city, and exactly one year after he had returned to Chicago he was appointed District Manager over all Publix theatres in Detroit. Ambition had something to do with it, but the hard work he expended in bringing the Lubliner and Trinz theatres up to Publix-Balaban & Katz standards was one of the deciding factors, too.

Recent Promotion

Immerman is still responsible for the Publix operations in Detroit, but a new responsibility has been added, that of supervising the immense scope of Publix-Balaban & Katz activities in Chicago, as well. He received his appointment as Division Manager of these two concentrated situations this past summer, effective with the removal of John Balaban's headquarters to the Home Office.

Thus reads the story of Walter Immerman, the serene yet aggressive executive who had the courage to leave one branch of en-

TUCSON RECORD BROKEN BY 'CRACKERS'

An Animal Crackers' exploitation campaign, planned and executed by Manager Roy P. Drachman, helped break all existing box-office records of the Opera House, Tucson, Arizona.

A kid's matinee on the morning of the opening was the highlight of the campaign. Through an arrangement with the Sunshine Biscuit Company, sample packages were distributed to the children. On the first day, the 775 seat house played to nearly 3,000 admissions.

Stunts Used

Some of the effective ballyhoos and displays used by Drachman in his campaign, follow:

Distributed 2,000 glassine packages of animal crackers at fountains, restaurants and at the theatre. This was in advance of play-date and brought many favorable comments.

Display of cut-out animals in lobby of theatre several weeks before opening. Two days before picture opened, display was utilized on stage, supplementing usual trailer. Before trailer was shown, house lights were dimmed and the display, with spot focused upon it, was drawn across stage, to the sound of laughter from a record.

During run of picture, display was mounted on a truck and driven through the town. Music and sounds of animals' roars emanated from truck, while heads of the animals moved about, with the aid of poles handled by youngsters.

Manual Suggestion

For the lobby in advance, many boxes of animal crackers were suspended with heads of Marx brothers from stock paper also being used. Also used suggestion from manual about hanging heads and bodies of stars on palm tree. This was played during Paramount Week and with regular display gave a good flash.

Ten fountains in town had "Animal Cracker Sundae" using crackers in ice cream to appropriately carry out idea.

Fifty grocery stores in town used cards on their regular Sunshine Biscuit company display racks and many arranged special displays for the theatre.

Radio announcements used well in advance in exchange for some passes to announcer.

Local paper came through with fifty inches of space in co-operative tie-up on subscription building.

Used trailer farther in advance than usual with good results.

deavor when he was at the top, to start at the bottom in another industry. That same courage is responsible for his quick rise to a commanding position in the field of his choice, within five short years.

SMART EXPLOITATION!

A number of managers have made tie-ups with miniature golf courses, spotting posters or signs to attract the attention of the golf fans. But Manager Davidson of the Colfax theatre in South Bend, Indiana, has topped them all. He has placed his copy where it must be read by all who play, on the obstacles in the course! At one hole players putt the ball through the open mouth of the cutout head of Charlie Mack of Moran & Mack.



PARAMOUNT SHORTS IN THE MAKING!

"A BROADWAY ROMEO," with Jack Benny, the vaudeville and "Vanities" star, Tammany Young, Estelle Brody and Walter Wilson. This one-reeler has Benny as a Broadway "success" whose only handicap is that he is broke, and Miss Brody as a girl from Kokomo, also broke. The story's a panic.

"DISCOVERED," with Solly Ward as a long-suffering husband getting the dope on his wife through overhearing her advice to a bride. Allen Connor, Doris Carson and Lea Penman add hilarity to "Discovered." Also a one-reeler.

"HIS PRICE," a one-reeler, has Johnny Burke, outstanding comedian of vaudeville and Publix units for many years, Herbert Rowan, Joan Blair and Eloise Taylor. Johnny makes five hundred dollars by letting himself get caught making love to a friend's wife, to square the friend for being caught with a blonde, only to find that his wife had bet five hundred dollars on his constancy.

HILL OUTLINES PRESENTATION, SELLING CONVENTION SPEECH BASIS FOR TRADE PAPER ARTICLE

Highlight of a recent Southeastern Exhibitors' Convention was an address by Montgomery S. Hill, District Manager supervising Publix-Saenger Theatres of North Carolina. His speech so impressed "Motion Picture News" that he was asked to base an article for that trade paper on it. Excerpts from Hill's article are reproduced here by Publix Opinion, from the Motion Picture News of Sept. 6th.

After discussing the physical features necessary in the complicated theatre operation of today, Hill takes up program construction, as follows:



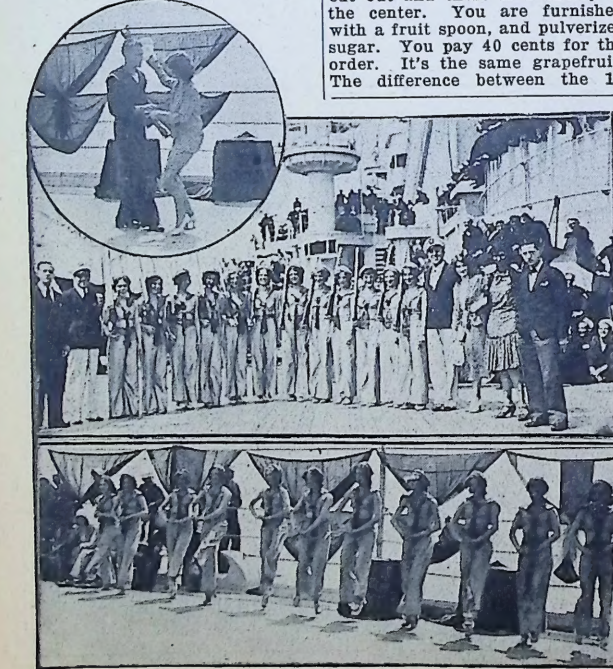
M. S. Hill

"Can anyone doubt the value of careful study of the program the theatre has to offer? It not only means that a program must consist of the best product available, but also that the program must be well balanced. There must be in it the element of contrast, which is merely a way of saying that it must have comedy, drama, beauty, color, so linked together and so presented that it is worked up from a good beginning to get better and better as the show progresses."

"It stands to reason that a newsreel can be edited to be made more effective in any community. There are some shots that, from an entertainment standpoint, may be eliminated in your community to the program's advantage. Certainly the newsreel should open big, and you should vary the shots

'HAPPY HOUR'

Bob Armstrong, director of publicity for the Paramount theatre in Seattle, took the stage show from the theatre aboard the U.S.S. Nevada to entertain the sailors during their 'Happy Hour'. The stunt was a highlight of the visit of the Pacific fleet to Seattle and a good reaction was felt at the box-office, with increased sailor patronage.



so that there will not be a sameness of character as the newsreel progresses.

"A highly dramatic, heavy feature requires the lightening effect of comedy, relief before or after or both; conversely, a comedy feature requires the balancing and contrasting value of a dramatic or class short subject. Highly tragic features, such as 'Journey's End' and 'All Quiet on the Western Front,' often have startling endings requiring a silent pause at the end. You should then follow with a light cartoon, or a comedy number giving the audience the relief that is quite essential."

"The assembling of these units of the show with the aforesaid balance and contrast will make of a mediocre program a good program, and will make of a good program an outstanding two hours of entertainment."

Presentation Touches

"In considering presentation I like to think of Jule Delmar's story at a meeting of Southern Enterprises held in Atlanta a number of years ago. In explaining the difference between 'big time' and so-called 'small time' vaudeville, he laid the difference to the manner of presentation."

"He gave as an example the following. You go downtown, go into a restaurant, order half of a grapefruit. A fat waiter slices a grapefruit, puts it in a heavy piece of china, dishes it down the vitrolite counter, gives you a blunt spoon with which to eat the fruit, and you pay him 15 cents for the order. At the Biltmore dining room, in an atmosphere of beauty and comfort, you enter on well carpeted floors a music filled room of architectural splendor, with attractively equipped tables. Well-liveried waiters render you a class service immediately. You order a half grapefruit. It comes in resting on a high comport of crushing ice, the seeds have been removed, the grapefruit is neatly cut out and there is a cherry in the center. You are furnished with a fruit spoon, and pulverized sugar. You pay 40 cents for the order. It's the same grapefruit. The difference between the 15

cent and the 40 cent value is in the manner of presentation.

"So it is with your programs of today. Assuming that the equipment is reasonably good, we have the same sound show to present which Broadway presents. This is the great stride forward this industry has taken in the entertainment field. How are you presenting this program, in a 15 cent or a 40 cent manner? People know, demand and appreciate values. Remember that!"

Color and Novelty

"Of first importance, therefore, is the presentation of this program. In this complex business, presentation has much to do with the success or failure of a theatre. There has never been a time when there was such a demand for color, life, variety, novelty, as there is in the presentation of programs today. This is made all the more important in all-sound programs because you lack in the strictest sense of the word the human color that a person can put into a show. But it is being definitely proven daily that a sound program can be greatly enhanced in entertainment value by the deft, clever and novel treatment that can be given it. And people pay money for the unusual treatment!"

"Projection plays a most important role, and the projection room is one place where equipment should be kept in the finest condition physically. Your projection must have definition, it must be bright and well cut, it must be smooth, there must be no waits or blank screens, and changeovers must be so smoothly made that the audience is not subjected to any break in the action or the dialogue."

Sound All-Important

"Can you imagine anything more important in the theatre today than the proper control of sound? What are you doing in your theatre to make sound perfect? It was assumed in the first place that you had the necessary equipment and acoustical treatment, but these mean nothing if sound isn't intelligently observed and properly controlled. How is this to be done?"

"Every sound program should be previewed and volume cues arranged for most effective presentation. This, also, acquaints the operator with the changeover cues, and it gives the sound observer or the manager, preferably both, the opportunity of learning the dramatic continuity of a picture, an essential knowledge in proper sound control."

"Sound must be controlled from the floor; this means that there must be someone charged with the responsibility of observing and checking sound at all times. Ventilation, variations in crowds, outside noises, all tend to vary volume, and only an alert sound observer is in a position to get the sound adjusted quickly for the benefit of the audience."

"In observing sound the observer should not be in the rear near the aisle entrance because his ear is affected by outside noises, by air rushing through the opening. He should be as near the rear of the house as possible, however."

"Some of the fine points of sound control that add so much to a program are stepping up the fader on newsreel titles, emphasizing funny gags by increased volume, varying volume for openings and closings, checking carefully on disc changeovers so that the dialogue, music, or action will be continuous. Add to this that touch of light, color, variety, novel treatment, that you can give your show from time to time, and you will begin having people wonder what you are going to do next, and when you do that, you are operating a theatre with thought

and, more than likely, with success.

Manpower Big Factor

"The strength of any business rests upon its personnel—its manpower. What are you doing to improve yourself in this business and to select and train your employees? Are you making your theatre radiate personality through the attractive, and the natural courtesy of your cashier, your doorman, your ushers, yourself, or are you letting your theatre suffer because of the lack of that attractive personality that human beings appreciate and demand?"

"A natural courtesy is essential and your employees should be selected with due consideration to their moral character, personality, their ability, and their ambition to learn. Those employees have almost complete control of the success of your business and when you consider that, you begin to appreciate what moral character is in your personnel."

"The training of employees cannot be overstressed and, after all, those employees are going to be guided by your action, so you set the pace, you establish the standard, and you will find your employees, if properly selected, following in your footsteps. Train your employees to know their business, let each of them know what his responsibilities are—give him a plan for the work that he has to do, help him to organize himself, teach him the economics of operation, teach him to feel this business, create within him a desire to go forward, to learn, to progress, and last, but not least, make him enthusiastic. You can't expect these ideals in the employee if you haven't these ideals yourself."

"I like to think of selling in the light of this—The manager of a 1,000 seat house can make 1,825,000 sales every year. He must sell to persons of all ages, and of various intellectual powers; he must sell his product for 365 days in the year and not just during any periodic selling season. His selling time on any one product is limited and once his program has changed he has lost forever the opportunity to sell more of that commodity. The nature of his business is such that he cannot afford to decrease his efficiency for even the shortest while, because the resulting losses can never be made good."

Sales Angles

"Now comes the problem of selling the programs, the policies, the theatre. How much real study are you giving to this? Have you stopped to realize that in the sound picture of today you have a great combination of all the merits of the roadshow, vaudeville, and pictures to present to your public? The people have seen great shows, and have become shoppers for entertainment, so this business has evolved into something bigger than merely opening your door and collecting money."

"If I were to get over one thought with respect to selling, I would want it to be the great importance of an intelligent analysis of the sales appeal. There's no limit to the value you can get from this intelligent analysis. If you make this analysis, if you understand the appeal that you have, you can then arrange a master advertising campaign, and from the master campaign you can use those mediums to sell that you can afford economically, and that will cover the field in sales appeal. Please remember that the analysis of the appeal that you are selling is to my way of thinking the one thought about selling that you should remember, and put into effect. It's the extra 15 per cent of effort and thought put into a proposition that spells the difference between success or failure, or the difference between a great

COMMANDING!

Note the commanding position reserved for attractions by Manager J. A. Jones of the Saenger, Pensacola, in this cop ad procured as part of his extra effort to combat the school slump. Original was two full columns in size.

LONG AFTER IT HAS PASSED YOU'LL Remember September'

WHY?

Just because the NEWS-JOURNAL, CIRCULAR, SHOW DEPT., is having you to attend the SAENGER THEATRE as guests of this newspaper in winning a selection of the season's greatest talking screen attractions—those of which you—

SEP. 1-4
A Talking Screen
Version of
GOVERNOR
MORRIS
Sensational Story
"THE REVENGE
WIFE"

"ANYBODY'S WOMAN"
WITH
RUTH CHATTERTON
CLIVE BROOK
PAUL LUCAS

It's no daring as the name implies!
PLUS
Great Short Subjects
This will be followed
TUES. WED. THURS.
Sept. 3-5-6

—An epic in the history of the Talking screen
John McCormack
in a story that will tug at your heartstrings
YOUTH-LOVE-LAUGHTER
ELEVEN SONGS
as only this great Irish tenor can sing them.
"SONG O' MY HEART"

ALICE JOYCE, MAUREN O'SULLIVAN and J. FARRELL MACDONALD
Plus
REGULAR SAENGER SHORT SUBJECTS

—An epic and SAT.
Sept. 12-13
The great romantic thriller
RONALD COLMAN
in
RAFFLES
The LAW wanted him!—The UN-
DERWORLD admired him!
WOMEN loved him!
Featurette, Too!

YIPPIE will be followed in order as listed—on
SUNDAY, MONDAY, SEPT. 14-15 with
ANN HARDING—MARY ASTOR
Edward Everett Horton—Robert Ames
in Philip Barry's amazing and
witty Broadway
comedy
"HOLLIDA"
N. Y. critics
called it the great-
est of all comedies.

—The "Wed.-Thurs.
Sept. 18-19"
GARY COOPER
His action story
"THE SPOILEE"

HERE'S HOW—IT'S EASY!
In our Great Ticket for one or for ALL of these and other great talking pictures—
Roost around among your friends and neighbors, find those who are not regular subscribers to the NEWS-JOURNAL—Get them to sign the coupon at bottom of this ad agreeing to subscribe to the NEWS-JOURNAL for a period of One Month, Three Months, Six Months, YOU DON'T HAVE TO COLLECT ANY MONEY, the subscriber agrees to pay the carrier boy each Saturday during the term of the contract.

THAT'S ALL!
—except to bring the signed coupon to Circulation Manager of the NEWS-JOURNAL, Circulation Department and receive—
3 Great Tickets for one of these Shows—For One Month Subscriptions.
1 Great Ticket for all 3 Shows—For One Month Subscriptions.
3 Great Tickets for 3 of these Shows—For Four Three Month Subscriptions.
3 Great Tickets for all 3 of these Shows—For Two Six Month Subscriptions.

GOOD LUCK! HAVE THIS FILLED OUT AND BRING IT TO THE NEWS-JOURNAL. YOU'LL BE GIVEN SAENGER GUEST TICKETS!

I hereby subscribe to THE NEWS-JOURNAL for a period of months. I name to the carrier boy each collection day for the entire months. I am not to be a subscriber to THE NEWS-JOURNAL.

Name
Address
Phone No.
Secured by
Address

success and a poor success.

Use of Various Media

"Let us consider now the mediums of sales appeal. Normally (Continued on Page Eleven)

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of September 26th, 1930

No. 55

I want every Publix theatre manager to fully realize the magnitude of the football opposition and to leave no stone unturned to add to his theatre revenue by an intelligent exploitation of this enormous public interest.

—DAVID J. CHATKIN, General Director of Theatre Management.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION
SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential

FRIENDLY CRITICISM

One of the best illustrations of the evil effects which result from far-fetched, sexy advertising—a policy strictly forbidden by Mr. Katz and constantly warned against by Publix Opinion—is furnished by a recent article in the New York Evening Post by Robert E. Sherwood, eminent motion picture critic. Sherwood has always been a sympathetic friend of the movies and criticism from such a source should be taken to heart by every intelligent showman.

"Last week in the New York papers," writes Sherwood, "I saw an advertisement of D. W. Griffith's 'Abraham Lincoln'—a production, by the way, which amply deserves dignified, respectful treatment. However, every press agent knows that nothing succeeds like sex, so the advertisement featured a picture of Una Merkel as Ann Rutledge, and under it were the words, in big type: 'SHE TAUGHT LINCOLN HOW TO LOVE—and Like It!'"

"One doesn't have to be unduly squeamish to be offended and shocked at this attempt to stimulate box-office trade by 'playing up the sex angle,' exploiting the tragic romance of a great, tragic man.

"The ill-advised press agent who concocted this bit of bad taste probably will justify himself by explaining that the only way to get the customers in to see a worthy, inspiring picture is to promise 'em some good, hot romance. But the day is past when that niggling argument was worthy of attention.

"The movie advertising geniuses are all wise guys; they freely admit that themselves; but current experience is proving them to be not quite so wise as the boobs, hicks and suckers whom they think they are kidding."

There is an old saying in English literature which is very apropos here. It is: "If gold rusts, what will iron do?" If such ill-advised advertising tactics draw criticism from and antagonize the intelligent sympathizers and friends of the movies, what is to be expected of the ignorant, prejudiced and narrow-minded censors who are just lying in wait for an opportunity to vent their spleen on the industry?

USE WISDOM WITH WORDS!

An authoritative book on copy defines that important ingredient of advertising as something which "can be written only when the writer understands both the product and those to whom he is writing."

This interpretation of copy could be applied to your everyday conversations and communications! When interchanging thoughts and opinions with your theatre staff, associates or seniors, make it a practice to thoroughly familiarize yourself with all details and variations of the subject to be discussed.

Present it in a simple and interesting manner so that when your listener departs, he will not say, "He uses big words, but doesn't know what he is talking about."

Choose your words to express what you mean, and not express what you mean in words you sense vaguely and which contain four and five syllables.

An intelligent person can easily penetrate anyone's make-up by the manner in which he speaks.

Your seniors are in the intelligent class and therefore can 'read between the lines' when you forward them reports and the like. That is why they hold such important positions. That is why they refrain from such practices when conversing and when writing.

The person who can discuss matters persuasively is one who can present his thoughts clearly, simply and understandingly. He is the man who nearly always 'gets the break.'

Remember, whether you're writing an ad or whether you are talking to some one—understand your subject and then present it in an understandable manner!

ASSIGNMENTS

Harold F. Kayes, formerly in the Boston publicity department, has been appointed manager of the Paramount Theatre, North Adams, Mass., succeeding Joseph V. Shea, resigned.

Thomas Wall, graduate of the last session of the Managers' Training School, has succeeded J. O'Neill, resigned, as manager of the Modern Theatre, Boston.

Joseph Lourie, of the last Managers' School session, has succeeded John Garcin, resigned, as manager of the Warren Street Theatre, Roxbury, Mass.

H. C. Cocks, formerly manager of the Allyn Theatre, Hartford, Conn., has been appointed manager of the New Paramount Theatre, Ft. Wayne, Indiana. He is succeeded at the Allyn by Elmer Levine, formerly Director of the Managers' Training School.

H. A. Winkler, formerly manager of the Empress, Minneapolis, has been transferred to the Nokomis Theatre, replacing W. Anderson, resigned. V. M. Cummings, formerly manager of the Homewood, Minneapolis, which has been sublet, succeeds Winkler at the Empress.

R. St. Anthony, formerly assistant manager of the Minnesota, Minneapolis, has been promoted to the managership of the Granada Theatre, where he replaces R. Murphy, transferred to the Rialto. G. C. McKinnon, formerly manager of the Chateau, Rochester, Minn., assumes the assistant managership of the Minnesota Theatre.

Ray L. Niles, formerly district manager in North Dakota, has been appointed manager of the Chateau Theatre, Rochester. District Manager E. C. Prinsen assumes charge of Niles' district. Supervision of Prinsen's former district will be divided between District managers Al Anson and Harry B. French. St. Cloud and Brainerd are added to Anson's district; Eau Claire, Rochester and Winona to French's.

A. S. Sunberg, formerly manager of the Grand, Minneapolis, has been transferred to the State, replacing R. W. Brose. Brose becomes manager of the Lyceum, Duluth. In Duluth, Morris Rosenthal has been transferred from

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

| Record No. | Subject | Character | Make | Foot-age | Runn'g Time |
|------------|--------------------------------------|----------------|------|----------|-------------|
| | Heads Up—9 reels—(AT).... | Paramount | | 6784 | 75 min. |
| | Maybe It's Love—8 reels (AT)... | Warners | | 6465 | 72 min. |
| | Old English—11 reels (AT).... | Warners | | 7735 | 86 min. |
| | Men of the North—7 reels (AT)... | MGM | | 5445 | 61 min. |
| | A Lady Surrenders—10 reels (AT)..... | Universal | | 8500 | 95 min. |
| | Africa Speaks—8 reels (AT).... | Columbia | | 6740 | 75 min. |
| | Leathernecking—9 reels (AT).... | RKO | | 7270 | 81 min. |
| | Danger Lights—8 reels (AT).... | RKO | | 6650 | 74 min. |
| | The Lottery Bride—10 reels (AT)..... | United Artists | | 7253 | 81 min. |
| | (AT)—All Talking. | | | | |

LENGTH OF TALKING SHORTS

| PARAMOUNT | | | | | |
|------------------------------|-----------------------------|--|--|------|---------|
| | News No. 14..... | | | 840 | 9 min. |
| | News No. 15..... | | | 840 | 9 min. |
| WARNER BROS. | | | | | |
| 1025 | The Still Alarm..... | | | 833 | 9 min. |
| 1026 | Thank You Doctor..... | | | 850 | 10 min. |
| PATHE | | | | | |
| | Traffic Tangle..... | | | 1768 | 20 min. |
| MGM | | | | | |
| | Bigger and Better..... | | | 1750 | 20 min. |
| EDUCATIONAL | | | | | |
| | Johnny's Week-End..... | | | 1628 | 18 min. |
| FITZPATRICK | | | | | |
| | Singing Saps (Cartoon)..... | | | 600 | 7 min. |
| LENGTH OF SYNCHRONOUS SHORTS | | | | | |
| UNIVERSAL | | | | | |
| | Hong Kong..... | | | 860 | 10 min. |
| | Japan..... | | | 650 | 7 min. |
| EDUCATIONAL | | | | | |
| | French Fried (Cartoon)..... | | | 520 | 6 min. |

the Lyceum to the re-opened Garrick, where he replaces P. F. Schwie. Schwie succeeds Sunberg at the Grand, Minneapolis.

Don Fuller, assistant manager of the St. Paul Paramount, has been appointed manager of the Uptown, St. Paul. Walter Walker, who has been managing the house temporarily since the resignation of Harry L. Dow, resumes his activities as assistant manager.

FREE CAKES

Local bakery furnished Manager David J. Dugan of the Paramount, Newport, R. I., with 1500 individual cakes for distribution to patrons during the theatre's first anniversary week. Credit card in the lobby squared the bakery.

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NEW YORK PROGRAM PLOTS

Week Beginning Sept. 26th

- New York Paramount
1. "Atonement"—Overture..... (5)
 2. Paramount News, Trailer on "Heads Up" and Fashion Reel..... (10)
 3. Organ Concert—Crawford... (7)
 4. Public Unit..... (40)
 5. "Her Wedding Night"—Paramount..... (81)
 6. Trailers..... (2)
- 145 minutes

- Brooklyn Paramount
1. "Atonement"—Overture..... (5)
 2. Paramount News and Sound Trailer on "Monte Carlo"..... (12)
 3. Organ Concert—Earl & Elsie (5)
 4. Public Unit—Rudy Vallee... (41)
 5. "Her Wedding Night"—Paramount..... (81)
 6. Trailers..... (2)
- 147 minutes

Rialto

"Animal Crackers"—Fifth Week

Rivoli

"Monte Carlo"—Fifth Week